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THE STATUS OF MUSIC EDUCATION IN THE FIFTH GRADES OF THE  
PUBLIC SCHOOLS OF PIEDMONT NORTH CAROLINA

by

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## CHAPTER I

### INTRODUCTION

#### Importance of the Problem

The Piedmont region lies in the center of the State of North Carolina between the coastal plain area on the east and the mountain region on the west. It is the most densely populated section of the State. The development of water power in this section has furnished abundant power for industrial progress, consequently there is a great diversity of industrial as well as agricultural interests within a large number of villages and towns. Because of the rapid industrialization and the concentration of population, it has become the most prosperous section in the State.

Recent practices in labor regulations have helped to give industrial workers added leisure time not only in shorter hours but also in a higher wage scale which enables them to buy time and labor saving devices for factories and homes.

The financial status of people has direct bearing on the amount of leisure time they have and on the manner in which they spend it. While creative artistic expression is not necessarily the result of more leisure, it is true that labor racked bodies, calloused hands and tired brains are not fertile ground for high artistic achievement; and while no amount of money or leisure can make a creative genius of a dull child, material security, compatible and intellectually stimulating associates



along with the wise use of leisure time, should contribute to worthwhile living.

Participation in various musical activities and enjoyment of the many facets of music are among the most obvious and widely recognized ways in which children and adults may spend leisure time wisely.

When greater industrialization provides more money and more leisure time for a greater number of people, a finer concept of the use of leisure should be developed. Leisure that is not merely a time for play, rest, or entertainment but a time for education with emphasis upon the cultivation of art, philosophy, literature and science. Merely to give men more money and added leisure is comparatively simple, but to make them want the higher satisfaction and finer spiritual possessions of life is a more difficult undertaking. Thus one of the responsibilities of the school is to teach the child to use his leisure time in such manner that he may develop an abiding inner satisfaction of worthwhile accomplishment as well as the pleasure of entertainment.

Because of the concentration of industry, population, and wealth in the Piedmont section, there too is located the greatest number of the colleges and universities, as well as many of the largest and most progressive secondary and elementary schools found in the State. In the larger towns, supervisors or helping-teachers are usually employed to help the classroom teacher with special subjects such as art, music and physical education, but this help is not provided in many of the smaller communities. In the elementary schools, the teacher is responsible for all of the instruction in her class while the duties of the principal include the



supervision of the instructional program.

There are in these schools many inspired teachers, interested and talented in music who have made every possible effort to give their classes the richest experience through hearing great music and through singing the best music within the range of their ability. But unfortunately there are not enough such teachers to supply all the classrooms of all schools. Many teachers in North Carolina are products of her own public schools where music education has been a part of the regular classroom work for only a few years. Because many teachers lacked music instruction in their own school life, they, in turn, are unprepared to give their classes an adequate music program: one that will give each child the opportunity to develop a love for music and to enjoy participating in musical activities.

In the last few years the State Department of Education has emphasized music, among the other fine arts, as a part of the regular instructional program in the schools, stressing the responsibility of the classroom teacher for her own instructional program, of which music is a definite part.

The State Course of Study in Music<sup>1</sup> gives specific aims, procedures, and expected attainments for music in each grade in the elementary school. It also provides excellent suggestions and helps for conducting a music program in each grade.

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1. North Carolina State Board of Education. Music in the Public Schools of North Carolina. Raleigh: The Board. 1942, 148 pp.

A background of factual evidence of the existing inadequacies is necessary in order to help classroom teachers improve their own teaching. However, there is a lack of accurate information concerning the actual status of the musical competencies and the instruction in music within the schools. For example, such questions as the following present themselves: To what extent are the given aims achieved? How uniform are the musical competencies of the children? How adequate is the preparation of the classroom teacher? These questions were an incentive to the writer to make this study.

#### Statement of the Problem

The subject of this study is: The status of music education in the fifth grades of the public schools of Piedmont North Carolina.

Proper development of the study depends upon adequate treatment of the following subproblems presented in the form of questions:

1. What musical competencies do children possess upon entering the fifth grade?
2. What musical competencies do the musically unselected classroom teachers of grades one through four possess? (As used here "musically unselected" denotes lack of special proficiency in music.)
3. If the study reveals deficiencies, how can these deficiencies in musical competence be remedied?

#### Delimitation of the Problem

The study was limited to the Piedmont section which comprises approximately thirty five counties as shown on the map included in the

book, "North Carolina Today and Tomorrow."<sup>2</sup>

In the three sections of the state there is a vast difference in topography, transportation, population, industrialization, and number of schools. The Piedmont was selected because of its position in the center of the state, and because, of the three sections, it has the greatest industrial development, the densest population, the greatest wealth, and the largest number of schools with the greatest number of teachers.

The fifth grade was selected because it is representative of the elementary school grades in which music skills and techniques are taught.

The musical competencies of beginning fifth grade children are the sum of what they have learned in music from the first through the fourth grades.

The musically unselected classroom teacher is the person responsible for the instructional program in the average fifth grade classroom in North Carolina, and is the one who, in most instances, checked the check list sent to teachers.

### Survey of the Literature

The survey of the literature revealed three pertinent and useful studies.

The first was a study concerning the status of music education in Virginia made by Luther A. Richmond in 1938.<sup>3</sup> This study was an

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2. North Carolina Department of Conservation and Development. North Carolina Today and Tomorrow, Raleigh: The Department, 1936, 270 pp.

3. Luther A. Richmond, The Status of Music Education in Virginia. Unpublished Doctor's Dissertation, University of Cincinnati, 1938.

attempt to discover the extent of music education in the schools, the source of the financial support of the music program in different communities, the type of teachers carrying on the music instruction, materials and equipment available, and the factors promoting or hindering the growth of music in the schools.

The study was made to supply specific information needed by the State Department of Education concerning music education in the State after Mr. Richmond was appointed State Supervisor of Music.

Chapter II of the dissertation presents the philosophical and historical background of education in general in Virginia and gives a brief account of the beginnings of music education, which at that time had made little progress.

To facilitate the study, the elementary schools were divided into two groups—those with less than four teachers and those with more than four. The high schools were listed in a separate group. Questionnaires were sent to each group to determine the following: the extent of music teaching, the amount of equipment, the time spent on music each day, the type of lessons planned, the number of teachers able to play piano, and the value of music to the instructional program as estimated by the teachers.

From his survey, Mr. Richmond was able to make to the State Department many definite recommendations which were valuable and desirable in furthering a state-wide music education program.

These recommendations were made, and some of the results attained are included:

1. More music should be planned and taught in every classroom.
2. In-service training in music is necessary for teachers. To meet this need, plans were made by the Extension Division of the University of Virginia.
3. High schools need music teachers. To further the music program principals voted to use assembly singing and other suggestions made by the State Department.
4. More money should be spent by the State Department for music equipment.
5. There is a dearth of school music teachers. This lack of teachers made it advisable to certify all qualified music teachers by giving an examination planned by the State Department.
6. Teachers Colleges should raise the requirements for music education both in elementary and high school curricula.

This survey made school people conscious of the need for more music and did much to encourage schools and communities to enlarge their music programs.

It also gave the State Department detailed data as a basis for future planning for the music education program of Virginia.

In a study completed at Northwestern University in 1938, Margaret Ludwig recorded the following:

The challenge to improve music supervision is four-fold: It must be established upon sound educational principals. A more adequate supervisory technique must be developed. The field of method must be broadened, or music must cease to be departmentalized. A wider philosophy of music supervision must be created.

She states her purpose in the following manner:



To give good and sufficient evidence that some of the best practices and procedures advanced in the field of general education can be used, and are herein used to advantage in music supervision; that here educational planning in music proceeded in cooperation with general educational planning and as a part of the whole and related school program; that it was based upon a conscious philosophy and reliable principles; and that close direction and oversight were maintained wherever essential to the development of teachers coming into the service relatively untrained in music. Both teacher growth and pupil growth is the end toward which supervision should shape its goals.

The writer based this study on her supervisory work done in public schools of Greensboro, North Carolina. Her conclusion is: "The in-service training program in Greensboro schools in music did fulfill the requirements given above."

Some of the next steps suggested in supervision were:

Greater selectivity of teachers going into service. Training units within city systems wherein new teachers may get proper and adequate induction and training would be helpful.

The procedures of supervision in Greensboro were in the nature of group conferences, development of teacher leadership with student teachers, cooperative programs fostering teacher leadership, creative projects undertaken by whole groups of teachers and students together, an intervisitation plan among all the teachers of a building, and visitation by the supervisor "on call."

Some "next steps" in music education:

In curriculum construction--Suitable objectives and attainments based upon experimental evidence, grade placement of musical materials, grade materials for listening and rhythm work, and gradation and selection of material.

In teacher training--More adequate musical development and preparation for the teacher of music as a requirement for certification.

In method--Differentiation of method according to ability groupings. Evaluation of method extant in rote singing, reading, observation, study, listening, etc.

Pupil responses in musical learning: development of the talented child and individualized instruction.<sup>4</sup>

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4. Margaret Ludwig, An In-Service Training Program for Grade Teachers in Music, Unpublished Master's Thesis, Northwestern University, 1935.

Ruth Carney, whose study was made in Texas, states the need, purpose, and recommendations for initiating a music supervisory program in a small school in the following manner:

**Need:** There is inadequate data on music supervision in small schools. Special music teachers are often employed for upper grades while the lower grade teachers struggle--often unsuccessfully--with their music program.

**Purpose:** To analyze the investigator's supervisory activities in setting up a music supervisory program in a small school. To evaluate teacher and pupil growth as a result of this program. To determine how and to what extent educational theory and philosophy prove functional in teacher-supervisory relations.

**Recommendations:**

1. More time be used by music supervisors.
2. More supervisors be employed even in small schools.
3. More preparation in music for teachers be required in college.

**Procedure**

The following is a statement of the plan used to secure information necessary for further study:

1. To determine what musical competencies children possess on entering fifth grade, the writer devised a check-sheet based on the requirements given in the State Course of Study in Music as this is the guide for the teacher in planning the music program in the average public school classroom. The first part of the year was designated for the checking to be done in order to insure an unbiased attitude on the part of the teacher making the check. At this time she had not taught her

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5. Ruth Carney, Initiating a Music Supervisory Program in a Small School, Unpublished Master's Thesis, North Texas State Teachers College, Denton, Texas; 1943.



class in music on which the check list was based, but was answering questions concerning what they had learned in the four preceeding grades. The check list was sent to fifth grade teachers in each county of the Piedmont section, the number sent being determined by the population of that county. Tabulated results of the check-list show the outstanding musical competencies and deficiencies of fifth grade children.

2. To determine what competencies musically unselected classroom teachers of grades one through four possess, the writer secured information from the State Department of Education, Certification Division, on certification requirements in music for fifth grade teachers in the public schools of North Carolina.

3. A check list relating to the musical competencies of unselected classroom teachers was sent to six experienced music supervisors for their estimation. The tabulated results showed many of the musical deficiencies in the training of grade teachers. The information from the check list helped to determine some of the recommendations of this study.

4. The deficiencies disclosed on the check-sheets were the basis for some of the suggested remedies for deficiencies in musical competence of teachers and children.

5. In addition, two of the questions most often answered negatively were sent to six music supervisors of the Piedmont area with the request that they explain their method of instruction as related to these problems. A summary of these answers forms a part of the recommendations of this study.

## CHAPTER II

### MUSICAL COMPETENCE OF FIFTH GRADE CHILDREN IN PIEDMONT NORTH CAROLINA

#### Introduction

Music is one of the greatest of all spiritual possessions and should be the heritage of every public school child.

There is evidence of improved taste and appreciation of music among the people of Piedmont North Carolina. To increase this trend, it is necessary to expand the music program in public schools and more effectively help children reach the musical attainments suited to their age and growth levels. Since this does not happen by accident, it is necessary to plan and teach successively and progressively year by year in order to insure adequate training for proficiency in music.

Although there are some children who enter school with the decided conviction that they cannot sing and that it is useless to try, there is probably no elementary school subject which has a greater attraction for children as a group than school music. Some children of preschool age have been taught to recognize many tunes and can sing words to a variety of songs, but there are many who have not had the opportunity to hear music and have not been encouraged to sing at home. Such children may be in school several years before they can sing accurately.

The larger towns in North Carolina have special teachers of music or supervisors to help with the music program in the elementary schools;

but in many towns school children do not have the advantage of this help. In some cases the classroom teacher is not adequately prepared to teach music, and in some other instances, she simply does not use the knowledge she possesses to make music a useful part of the life of every elementary school child.

Because children do not have the same aptitudes or interests, the school music program should be so organized as to give each child an opportunity to develop musically according to his ability, and to express himself through music of some kind. Even as early as the fifth grade, it is apparent that there are great variations in musical attainments. This is noticeably true of pupils in the Piedmont section but even more apparent in other sections of the state.

With these difficulties in mind Hattie S. Parrott, Associate Director of the Division of Instructional Service, State Department of Public Instruction, prepared a special bulletin. She is assisted in this work by Grace Van Dyke More, Head of the Department of Music Education of the Woman's College of the University of North Carolina, Greensboro, North Carolina, and other music teachers in North Carolina public schools.<sup>1</sup>

This bulletin, written in a carefully detailed manner to make it more practical for the grade teacher, lists the different musical activities --rhythmic, singing, listening, music reading--and explains each specifically to help the teacher provide a varied music program. It recommends

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1. Hattie S. Parrott and Grace Van Dyke More, Music in the Public Schools of North Carolina, Raleigh, North Carolina; State Department of Public Instruction, 1942, 158 pp.

that any class which can do more in a year than is outlined in the bulletin should certainly be encouraged to do so, as each outline represents the minimum achievement.

As stated in the bulletin the teacher is expected to function in the music education of the child by helping in the following ways:

1. Helping every child to acquire the correct use of his singing voice, individually and with others.
2. Guiding every child in the enjoyment of singing as a medium of expression and in this way make singing a permanent means of pleasure to him.
3. Giving the children a repertoire of suitable songs which will be of both immediate and permanent interest and value to them.
4. Developing rhythmic feeling through response to music with free bodily movements, thus cultivating muscular control and physical poise and grace.
5. Developing the ability to read simple music independently.
6. Developing the ability to discriminate tone qualities both of voices and instruments with a growing realization of the power of tone color to express moods and emotions.
7. Developing an increasing appreciation for the better music rather than the poorer, resulting in a preference for singing, playing and listening to music of the best types at all times.
8. Developing interest in instrumental work and encouraging children who evidence a special desire to play instruments and guiding their choice of an instrument.
9. Encouraging every possible situation for pupils to use musical learnings such as special programs or participation in larger activities. Whenever possible, the children should be led to initiate the activity--to choose the songs to be sung or to plan the use of music in the most appropriate way.<sup>2</sup>

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2. Ibid., p. 8.

In an effort to establish the highest possible standards in North Carolina which would at the same time compare favorably with those of other states, the compilers of this bulletin worked diligently comparing different courses of study in music from many states and from all sections of the country.

The bulletin also lists the following definite musical attainments explicitly listed for fourth grade:

Ability to:

- A. Through song lessons.
  1. Sing many songs with increasing appreciation of beautiful tone and interpretation.
  2. Learn all stanzas of "The Old North State" and the first stanza of "The Star Spangled Banner."
  3. Read fluently one-part songs involving fourth grade problems, such as:
    - a. More difficult rhythmic skips (do-fa, mi-la, so-re)
    - b. New rhythmic problems
      1. Two equal tones to a beat
      2. Dotted quarter and eighth note, a two beat group.
  4. Sing rounds and sustain tones in two-part chording in preparation for the introduction of two-part songs.
  5. Sing some very simple two-part songs, reading the two parts together.
- B. Through listening lessons.
  1. Continue to develop good listening habits.
  2. Hear good music with growing pleasure and develop increasing preference for the best in music.
  3. Have a better idea of the orchestra as a whole and recognize the characteristic tone color of the four families of the orchestra.
  4. Learn to follow one or two themes through a composition.
  5. Feel acquainted with a few of the great composers through their music and through stories about them.
  6. Distinguish simple dance forms--march, waltz, minuet, and gavotte.
  7. Notice design in music growing out of recognition of recurring and contrasting themes and phrases.
  8. Feel the close relationship between the arts through relating music to pictures and poems.<sup>3</sup>

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3. Ibid., p. 11.



The Check-List to Determine the Musical Competencies  
of Fifth Grade Children

Method Used

To formulate a check-list, the writer in consultation with a specialist in music education and a widely recognized general educator selected and phrased as questions fifteen achievement standards from the bulletin, "Music in the Public Schools of North Carolina." The questions used on the check-list covered the different types of music studied in the first four grades as they are listed in the bulletin.<sup>4</sup>

The questions used in the check-list are the following:

"They" in each question refers to the beginning fifth grade class.

1. Can they sing rote songs such as Brahms' "Lullaby," page 39, Book III, Music Hour Series?<sup>5</sup>

This particular song is taught quite often as a rote song in the first grade. A song of this type and difficulty can be learned by any fourth grade pupil whether music has been taught before or not.

2. Can they find "do" from the right-hand sharp or flat?

Finding "do" is one of the problems that always arises early in the reading experience of a class. Usually some member of the class asks for an explanation of how "do" is found as soon as he discovers that it is not always found in the same place in each song. This question sometimes arises in the third grade, but if not then, it is definitely fourth grade

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4. The check-list will be found in Appendix A.

5. Book and page references refer to those of the Music Hour Series, the State adopted text.

material early in the year if the class learns to read music.

3. Can they read one-part songs such as "A Month of Showers," page 90, Book III?

4. Can they do two-part chording, the teacher singing for them two consecutive tones as "do-me," "re-fa"?

Chording is the simplest kind of two-part singing and one of the much used steps in preparation for two-part work. A class can do chording without having any previous music training.

5. Can they read easy two-part songs as the "Crusaders Hymn," page 36, Book IV?

Because the "Crusaders Hymn" is familiar to many teachers and students as "Fairest Lord Jesus," it is a favorite for beginning two-part singing, when the state-adopted "Music Hour Series" is used as the text book for music.

6. Can they read songs with these rhythmic problems:

- a. Two equal tones to a beat?
- b. Dotted quarter and eighth note?

The first rhythmic problem is usually presented by rote, not in notation, in first grade rhythm band, in rote songs, and in other rhythm work. Often the second and third grade teachers will have occasion to write this notation on the board and classes readily understand it.

The dotted quarter and eighth note does not occur so early as a rule, but is used frequently in rote songs and is found in many reading songs in Book III which is used in fourth grade.

7. Can they sing rounds as "Row Your Boat"?



This round is one of the most familiar known and is a favorite with teachers and children. People who sing little else are apt to know this song.

8. In recorded music, do they show any preference for "good music" such as "The Nutcracker Suite"?

Parts of this suite may be used with younger children but when the class has had regular instruction in music it is usually taught—as a suite—in fourth grade because it is suitable for that age group. It is enjoyed on records and heard often over the radio. Because of its association with Christmas, this music is often played and studied in schools where little other recorded music is taught.

9. Do they know at least one instrument by sight and sound in each family of the symphony orchestra as, string - violin; wood-wind - flute; brass - trumpet; percussion - bass drum?

If any effort is made at all to teach orchestral instruments, fifth grade students should know one of each family. The fact that the North Carolina Symphony Orchestra now travels over the entire state should be a great incentive to teachers to emphasize the study of instruments even though there is no orchestra in their school.

10. Can they distinguish the tone color of the four families of the orchestra?

For the intelligent appreciation and understanding of orchestral music, it is necessary for the listener to be able to distinguish tone color of orchestral instruments. This study must be started early if the average school child is to acquire enough knowledge to be helpful.

11. Can they follow a theme through an orchestral composition?

Ability to follow a theme through an orchestral composition is a matter of hearing and studying the music until one can recognize the theme when it is played by different instruments together or separately. This study begins in first grade when the child is asked to count the number of times a short tune or phrase is heard when the teacher hums the song or sings it with neutral syllables.

12. Do they know something about at least three composers such as Mozart, MacDowell, and Mendelssohn through hearing and singing their music?

If a class is at all concerned about music and musicians, the fifth grade child will know about more than three composers through singing and hearing their music, and reading about their lives and works.

13. Can they recognize a waltz, minuet, march, and gavotte?

Recognition of these much-used dance forms is acquired by hearing them often with the desire to distinguish them. This study begins in first grade with simple, easy music and continues through the grades.

14. Can they recognize recurring and contrasting themes and phrases in music they hear and sing?

Such questions as the following are the beginning of this study which starts in the first grade, and if continued through each grade, the fifth grade child should be able to recognize themes with ease and enjoyment.

"Will you raise your hand when you hear this tune again?"

"Can you tell how many times you hear this tune in the whole song?"

"Is the third phrase of the song exactly like the first one or almost like it?"

15. Can they recognize relationships in mood or subject between music and pictures and music and poems?

Teaching children to recognize this kind of relationship begins early in school life with the simple songs they learn, and poems and pictures they come in contact with through learning, seeing, and hearing.

Inasmuch as these fifteen statements were only a part of the whole list included in the State Course of Study which gives only minimum requirements, it is obvious that the check-list represents attainments below the state or national standard.

#### Distribution of the Check-List

The check-lists were sent in some cases directly to the teachers; in other instances, they were sent to county superintendents with the suggestion that they give the list to teachers with some musical experience to insure ease and efficiency in checking. Check-lists also were sent to music supervisors in the larger towns to be distributed among fifth grade teachers whom they supervised. An attempt was made to distribute the check-lists in proportion to the population of the different counties and towns but they were not returned in like proportion.

The following facts help explain why the competencies tabulated on the check-list overestimated and do not give the true picture of prevailing practices in the teaching of music education.

Any intelligent teacher wants her class to make the best appearance possible at all times. Even though the fifth grade teachers who checked the lists were not responsible for the teaching which they were checking, it is natural that they were reluctant to expose inefficient or

ineffective teaching of others. For this reason it is probable that they were inclined to overestimate the abilities.

On the other hand, there were some very conscientious persons who instead of a direct "yes" or "no" made such comments as "a few can" or "most of the class cannot" which were interpreted "no," and when the answer was "the majority can" or "all but a few can" this was interpreted "yes."

Replies from the request to county superintendents for musically experienced teachers to check these lists indicates that they were sent to schools known to be teaching at least some music, rather than to other schools where music was not taught and that they were more often sent to towns rather than to smaller communities where, in most cases, little music is taught.

The truth of this last statement that little music is taught in the smaller communities is emphasized by Birdie H. Holloway of the Music Education Department of Woman's College, Greensboro, North Carolina, who spent the second semester of the school year 1945-1946 with the State Department of Public Instruction in the Division of Instructional Service visiting schools in nearly every county of the state, where she sometimes observed but more often taught the class herself. Her experience and professional reputation gives weight to this statement from her:

On my travels for the State Department of Public Instruction last year, I found that the majority of schools in the smaller towns and rural areas are doing very little, if anything, with music.

In most places there is no music teacher and the classroom teacher is not able to do much with it. A few venture to do what they can and some are able to accomplish quite a little, but many are not interested and, lacking the inspiration and guidance of a trained music teacher, do nothing at all with it.

I found the children everywhere most responsive and eager to have music. It is a tragedy that so many have none at all.<sup>6</sup>

### Analysis of the Returned Check-Lists

The following is an analysis of teachers' estimates of the musical competence of 2997 fifth grade children as revealed by the returned check-lists.

Each teacher in the elementary schools of North Carolina is allotted from thirty six to thirty eight pupils. For the purpose of analyzing the reports of the teachers as shown by the returned check-lists and for the construction of Table I, each group was treated as one consisting of thirty seven pupils.

For convenience, the achievement standards listed in the check-lists are abridged throughout Tables I, II, and III. Abbreviations and complete forms of the statements of the achievement standards discussed are as follows:

- |                  |   |
|------------------|---|
| 1. Rote Song     | Can they sing rote songs such as Brahms' "Lullaby" page 39, Book III, Music Hour Series?                |
| 2. Finding "do"  | Can they find "do" from the right hand sharp or flat?   |
| 3. Music Reading | Can they read one-part songs such as "A Month of Showers," page 90, Book III?                           |
| 4. Chording      | Can they do two-part "chording," the teacher singing for them two successive tones as "do-mi," "re-fa"? |
| 5. Two-part Song | Can they read easy two-part songs as the "Crusaders Hymn," page 36, Book IV, Music Hour Series?         |

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6. Statement made by Birdie H. Holloway, Assistant Professor of Public School Music, Woman's College of the University of North Carolina, Greensboro, North Carolina, June 16, 1947.



- |                      |   |
|----------------------|---|
| 6. Rhythmic Problems | Can they read songs with these rhythmic problems:<br>a. Two equal tones to a beat?<br>b. Dotted quarter and eighth note?  |
| 7. Rounds            | Can they sing rounds as "Row Your Boat"?  |
| 8. Music Preference  | In recorded music, do they show any preference for "good music" as "The Nutcracker Suite"?  |
| 9. Instruments       | Do they know at least one instrument by sight and sound in each family of the symphony orchestra as, string - violin; wood-wind - flute; brass - trumpet; percussion - bass drum? |
| 10. Tone Color       | Can they distinguish the tone color of each of the four families of the orchestra?  |
| 11. Follow a Theme   | Can they follow a theme through an orchestral composition?  |
| 12. Composers        | Do they know something about at least three composers through singing and hearing their music as Mozart, MacDowell, Mendelssohn, etc.?  |
| 13. Dance Forms      | Can they recognize a waltz, minuet, march, and gavotte?   |
| 14. Recognize themes | Can they recognize recurring and contrasting themes and phrases in music they sing and hear?  |
| 15. Relationships    | Can they recognize relationships in mood or subject between music and pictures or music and poems?  |

Table I reveals the following information concerning the musical abilities of 2997 pupils as estimated by eighty one teachers:

Question number seven on the check-list showed the highest percentage (95 per cent) of affirmative answers. "Row Your Boat" used as an example of a round is the most familiar and by far the most simple tune mentioned in the check-list, as well as one of the tunes heard by most children from infancy which they and teachers alike enjoy singing.

The question having the second highest percentage (86 per cent) of affirmative answers was question one. The rote song, Brahms' "Lullaby,"

TABLE I  
MUSICAL ABILITIES OF 2997 PUPILS AS ESTIMATED BY 81 TEACHERS

Achievement Standards	Competent			Incompetent		
	Number of Classes	Number of Pupils	Percentage of Pupils	Number of Classes	Number of Pupils	Percentage of Pupils
1. Rote Song*	70	2590	86	11	407	14
2. Finding "do"	40	1480	49	41	1517	51
3. Music Reading	39	1443	48	42	1554	52
4. Chording	35	1295	43	46	1702	57
5. Two-part Song	23	851	28	58	2146	72
6. Rhythmic Problems	30	1110	37	51	1887	63
7. Rounds	77	2849	95	4	148	5
8. Music Preference	46	1702	57	35	1295	43
9. Instruments	46	1702	57	35	1295	43
10. Tone Color	23	851	28	58	2146	72
11. Follow a Theme	20	740	25	61	2257	75
12. Composers	37	1369	46	44	1628	54
13. Dance Forms	30	1110	37	51	1887	63
14. Recognize Themes	43	1591	53	38	1406	47
15. Relationships	33	1221	41	48	1776	59

\*See pages 21-22 for complete forms of the statements of the achievement standards.



is one that many preschool children will recognize and some can sing. Many first grade classes use the tune to various sets of words for different occasions during the year.

In contrast to the high ratings on these two easy rote songs, there was a noticeable drop in the percentage of pupils who had achieved the standards listed in questions eight and nine, as only 57 per cent were reported as having achieved this standard. An affirmative answer to question eight, "Does the child show any preference for 'good music' such as the 'Nutcracker Suite'?" may be due, in many cases, to the child's experience outside of school. Many children who like this type of music hear much of it in places other than the school.

Question nine, showing a competency of 57 per cent, deals with "Some knowledge of at least one instrument in each family of the orchestra." As a study of musical instruments begins in the first grade, a class that has had music regularly should be familiar with more than one instrument in each family by the beginning of the fifth grade.

Question fourteen also pertained to a type of study begun in the first grade and continued with music of greater difficulty as the study progresses. The competent group in "Recognizing recurring and contrasting themes in music heard and sung" was 53 per cent.

In the whole check-list only five questions (1, 7, 8, 9, 14) received more than 50 per cent of affirmative answers. These questions comprise one third of the entire number; hence, the responses to two thirds of the fifteen questions asked fell below 50 per cent in number of affirmative replies. In a school where music is taught regularly and progressively through the grades, activities described in four of these, and probably all

five of them, would normally be started in the first grade.

In contrast to the five questions mentioned above, affirmative responses for questions 5, 6, 10, 11, and 13 fell far below 50 per cent. A number of teachers explained that they lacked phonographs and records with which to present orchestral music as mentioned in question eleven, "Following a theme through an orchestral composition." It is true that during the war years it was almost impossible to buy this type of equipment but every elementary school should have had such equipment prior to this emergency.

Only a little higher, was the percentage of affirmative answers to questions five concerning two-part singing and ten pertaining to tone color of orchestral instruments. The percentage was 28 for each.

The table shows 37 per cent giving affirmative responses to question six dealing with "Rhythmic problems" and question thirteen relating to "Dance forms." These two rhythmic problems of different kinds of notes sung to a beat do not require an extensive amount of skill on the part of the teacher because they come early in music reading, but the teacher must at least be able to explain them in order to teach a class to read music in which they occur. This incompetency of pupils in rhythmic problems may be due largely to lack of preparation in music on the part of the teacher. The study of "Dance forms" is begun in first grade because the ability to distinguish and recognize the march, minuet, waltz and gavotte is needed in this grade first and is required many times through the entire elementary school when an adequate music program is carried on.

The activities as stated in eleven of these questions may be taught without the use of a record player and records but the teacher must

have the ability to sing a tune and read simple music. In only four questions (8, 9, 10, 11) the activity necessitates the use of a record player and records.

When the check-lists were sent to county superintendents it was reasonable to expect that they would give them to teachers whom they knew were doing some music teaching rather than to those whom they knew were teaching no music. This however, in the final results, creates an unbalanced picture which somewhat overestimates what is actually happening in all schools in the county.

Another reason for this unbalanced picture is the fact that almost two thirds of the returned questionnaires came from towns where music instruction is more likely to be provided than in the rural school units. Obviously these schools reported a larger number of musical competencies attained than did the rural schools in which very little or no provision has been made for systematic music instruction.

A comparison of extremes, as made in Table II, shows a range from complete competency to no competency.

The eight lists with all competencies checked affirmatively were from four schools which had special music teachers and four which had music supervisors in the elementary schools.

The group which had the lowest scores as shown by eight questionnaires was from county school systems where no music teachers are employed. Those include three check-lists with fifteen negative responses and five with only one answer marked "yes," that being number seven in each case

Table II gives evidence that the statements are reasonable in content and in difficulty for beginning fifth grade pupils. Eight

TABLE II  
COMPARISON OF EXTREMES OF ACHIEVEMENTS AS SHOWN BY  
AN ANALYSIS OF THE CHECK-LISTS FROM  
SIXTEEN SCHOOLS

Achievement Standard	Replies from Eight Schools Showing Most Competency		Replies from Eight Schools Showing Least Competency	
	Yes	No	Yes	No
1. Rote Song*	8	0	0	8
2. Finding "do"	8	0	0	8
3. Music Reading	8	0	0	8
4. Chording	8	0	0	8
5. Two-part Song	8	0	0	8
6. Rhythmic Problems	8	0	0	8
7. Rounds	8	0	5	3
8. Music Preference	8	0	0	8
9. Instruments	8	0	0	8
10. Tone Color	8	0	0	8
11. Follow a Theme	8	0	0	8
12. Composers	8	0	0	8
13. Dance Forms	8	0	0	8
14. Recognize Themes	8	0	0	8
15. Relationships	8	0	0	8

\*See pages 21-22 for complete forms of the statements of the achievement standards.

questionnaires, about one tenth of the entire number, give fifteen affirmative answers, showing that these competencies can be, and have been, taught successfully in some classrooms.

The table also discloses that in three classrooms none of these competencies had been attained and that in five others only one. This pertained to a round heard from infancy by most children. The students with fewest musical attainments were from rural school units where no special instruction in music is being given.

#### Conclusions

The following conclusions were drawn from the analysis of the tabulated results of Tables I and II.

1. There is a definite relationship between the higher musical competencies of fifth grade children and the fact that the urban school units from which they come employ special music teachers; and conversely, the lack of musical competencies occurs in more marked degree in villages and rural communities which have no special teachers for music.

2. It seems likely that lack of teacher training in music may be the chief reason for the lack of musical competency of the children; and that the lack of equipment, in some cases, has contributed to the lack of musical competency especially in those competencies requiring the use of certain types of equipment.

### CHAPTER III

#### MUSICAL COMPETENCIES OF CLASSROOM TEACHERS IN PIEDMONT NORTH CAROLINA

##### Short History of Music Education in North Carolina

###### Early History

Before 1920 there were no schools in North Carolina teaching what was then known as "public school music" and what is today called "music education." There were no trained teachers of music nor supervisors of music in the schools because there were no calls from school executives for such teachers.

As an illustration of the lack of interest in music training among students most of the students at Woman's College of the University of North Carolina, in Greensboro, North Carolina majored in piano, with a few in voice, because piano was the one music subject taught in practically all school communities in the state.

In his book, "The State Music Contest-Festival," Wade R. Brown says:

This was the situation we faced in North Carolina in these crucial years from 1912 to 1920. In the most progressive states music was a required subject in every grade of the public schools with all children in the lower grades being taught to sing and those in the upper grades being taught to read music just as they were taught to read English, with high school students singing in glee clubs and choruses using standard musical literature and students' bands and orchestras being regular features of high school work. In our own state our educational leaders and the public as a whole seemed indifferent to the cultural value of music in education and to the fine contribution it had to offer



in a social democracy such as ours.

. . . . .  
 In 1922 two girls' glee clubs sang in the first choral competition in the schools of North Carolina. The two teachers in Burlington and Greensboro had only begun their work in music in these schools and naturally had not had time to refine the singing as they wished to do. But this beginning marked the movement in choral singing which was to sweep through the schools and to convince school executives of the state that music in the schools was the one subject they must add to the curriculum as soon as possible.<sup>1</sup>

Since that time music has made rapid progress in the public schools. The state high school contest festival which began in 1922 has served as a spectacular publicity agent for high school music and school executives realized that increasingly progressive high school music must be preceded by a thorough foundation in elementary school music. Soon there were many calls for special music teachers in music for the elementary schools as well as for the high schools.

About 1932 the effect of the depression on music in the schools became evident. Many schools dismissed their supervisors and music teachers and many more decreased salaries to such an extent that some of the best music teachers of North Carolina were lost to schools in other states. This loss of leaders seriously hindered music education in the state, a situation that existed until 1945 when once again there were more calls for music teachers than there were teachers to fill these calls.

The lack of trained music teachers is and will be a problem in the public schools of the state for several years to come.

As further evidence of the recovery of music after the depression

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1. Wade R. Brown, The State Music Contest-Festival, Greensboro, North Carolina: Woman's College of the University of North Carolina, 1946, p. 10.



years, it may be noted that the number of participants in the high school contest-festival had increased from the thirteen in 1920 to about eight thousand in 1940.

### The Suggested Twelve Year Program

The "Suggested Twelve Year Program" issued by the North Carolina State Department of Public Instruction is a bulletin compiled by a number of leading educators in the colleges, the public schools and the State Department of Education. An extension of the public school system to embrace twelve grades was provided by an act of the General Assembly in March 1941 and is further explained in the following:

This bulletin is designed to be of particular assistance to administrators and teachers. Under the new set-up more time will be available in which to accomplish that which is expected in the elementary school. This added year of elementary school work will give an additional year of maturity to boys and girls, and this fact alone has tremendous significance from an educational standpoint.<sup>2</sup>

The objectives of the twelve year program are:

1. Pupils will, under this plan, be approximately eighteen years old when they graduate and eligible for industrial employment in case they do not go to college.
2. Under the twelve year plan North Carolina's educational standards will more nearly equal that of other states.
3. The extra year will provide time in which pupils may grow socially, emotionally, physically, and intellectually.
4. More time is thus given for an enriched, expanded curriculum.
5. It is hoped that the twelve year program will assist greatly in overcoming the high rate of slow progress in public schools by making possible adjustments in grade placement of materials and by adopting corresponding adjustments in promotion practices and policies.<sup>3</sup>

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2. North Carolina Superintendent of Public Instruction, A Suggested Twelve Year Program for the North Carolina Public Schools, Raleigh, North Carolina: The Superintendent, 1942. p. 8.

3. Ibid., pp. 11-12.

The section on music in this bulletin gives the following fundamental principles underlying music teaching:

Music is often aptly referred to as "the language of the emotions." Sincere joy and spontaneous interest should characterize every music period. A class reflects this attitude in direct proportion to the attitude of the teacher which is partly determined by her ability and skill in music. If she feels deeply that music is a broadening and refining experience, she will realize that it can bring to the pupils something fine which nothing else can give.<sup>4</sup>

When the music program is properly directed and integrated it will contribute to many other phases of the child's school life. The ingenious teacher will be able to enrich the whole curriculum through a well-integrated music program. Because of the classroom teacher's more thorough knowledge of the entire school program for the class, it is important that she remain in the room even though a special teacher comes in for music.

Because correct posture is a determining factor in beautiful singing, it should be established before each period of singing.

The daily lesson should result in the development of a deeper enjoyment and richer understanding of worthwhile music, though some specific musical competencies are expected to be attained through listening lessons.

Creative activities should be encouraged through original rhythmic activities, through planning and experimenting to determine the most appropriate instruments to use for different types and parts of music played by rhythm band, and through composing original tunes to be sung to the teacher for writing until the child has learned to write what he composes, and through playing and making simple instruments.

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4. Ibid., p. 238.

The fundamental principals of music teaching as given in this bulletin are extended into more concrete and practical help for supervisors and teachers in the general suggestions given in the bulletin "Music in the Public Schools of North Carolina" as follows:

1. Each outline is designed to indicate the minimum achievement for a school year. If a class can do more, it should be encouraged to do so. Special attention should be given to the explanatory statement in Section A-V, which describes the plan of adapting the materials to the needs of pupils with or without previous instruction in music.
2. The songs are not listed in the order in which they should be taught. Each teacher will decide this in accordance with units of work and the children's needs.
3. The Golden Book of Songs is mentioned as a supplementary rote-song source, because it is already available in many schools. These songs may be found in any book of familiar songs.
4. Rhythmic activities are of outstanding importance, especially in the first three or four years of the child's musical experience. These activities should not be neglected.
5. It will be observed that a single phonograph record is often listed for more than one grade. If the teachers of the lower elementary grades will share the use of these records, the total expense to the school will be much reduced.
6. It is not wise to rush into music reading without adequate preparation. Reading readiness must be achieved first. This comes through building a music vocabulary by means of many rote songs, aural observation of a considerable number of songs, and familiarity with the major scale and tonic chord and tonal progressions built on these two basic musical tunes.
7. In their early reading experience the children will profit by singing a number of songs in one key before taking up another key. If the music textbook does not provide as much material as needed, the teacher and children can create short, simple tunes and write them on the blackboard.
8. In listing many of the observation and reading songs for grades four to seven, the rhythmic or tonal problem around which the song centers is indicated. This is for the teacher's convenience in choosing a song to illustrate a particular problem.
9. The equally divided beat is taken up in two type lessons for observation. The first lesson has to do with the rhythm in which each eighth note is sung to a separate word or syllable of text. In this case each eighth note has its separate flag or stroke. In the second lesson on the equally divided beat the two eighth notes are sung to one syllable or word of text, in which case the two eighth notes are stroked together. This is a common practice in notating vocal music and should be

understood by the children.

10. The dotted-quarter-and-eighth-note rhythm group should be considered a two-beat group, with the eighth note more closely associated with the note that follows than with the dotted-quarter itself.

11. "Two-part chording" is suggested in several places. This is the best preparatory exercise to two-part singing. First, divide the class into two groups (all children should take turns singing each part). The teacher dictates the two tones to be sung by singing them consecutively—"do-mi"—the children sustaining the tones until they are in tune. Other thirds are sung in the same way—"re-fa"; "mi-so"; "fa-la", etc.; also sixths: "mi-do"; "re-ti"; "do-la", etc. Second, on the board place some simple two-part tone groups such as those below and ask the children to sing them slowly by syllable, then "loo", and finally hum--always with the two parts together. The purpose is to train the children to hear both parts at once and to tune their voices until the harmony is perfect. Ask the children to listen as they sing and to raise their hands when they think it is time to go on to the next chord. Three-part singing is approached in a similar way--by singing three-part chords and exercises.

12. The teachers' manuals accompanying the Music Hour texts suggest practical working plans as aids or helps to the teacher in organizing her program. In addition, these manuals contain a wealth of information invaluable to the teacher and should be available for reference and study.<sup>5</sup>

### The Future of Teacher Education in North Carolina

In recent years much criticism of the public schools has been directed toward the teacher and too often justly. Criticism was increased during the war years and since then it has continued when it was necessary to employ teachers with little or no training in order to keep school open in many places.

For several years, too, many teachers have left the profession to go into business or industry because of the higher salaries paid there.

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5. Hattie S. Parrott and Grace Van Dyke More, Music in the Public Schools. A Tentative Course of Study. Publication No. 239. Raleigh, North Carolina: State Superintendent of Public Instruction, 1942. pp. 5-6.

At present there is a group of widely recognized educational leaders in the state including representatives of the various subject areas who are concerned about the future of teacher training in North Carolina.

It is a recognized fact that the qualities or attributes which make up a "good teacher" are not as readily identified or as readily attained as those desirable traits for some other fields of work, but as a result of a concentrated study of teacher training it is expected that the quality of teacher education will be enriched and improved.

Experimental research has been done in the field of teacher education but more is needed in adapting and using the knowledge gained.

With all of these problems and facts in mind a study on teacher education was sponsored by the North Carolina College Conference conducted under the leadership of Dr. James E. Hillman, Director of Division of Professional Service of the State Department of Public Instruction, Raleigh, North Carolina, with committees drawn from all levels of the teaching profession through the state.

The report of the committee was adopted by the North Carolina College Conference on October 25, 1944 and later by the State Board of Education.

This report consists of the following seven sections:

- I. Selection and Guidance
- II. General Education
- III. Professional Education
- IV. Requirements in Subject Fields
- V. Teacher Placement



## VI. In-Service Education

### VII. Standards for Approved Institutions for Teacher Training

Because all of the provisions of this report have been carefully and extensively studied by educational leaders who were competent and experienced in each of the subject areas when the requirements for teacher training provided for in the final and revised report become effective in June 1950, improvements in teacher training will be brought about that are so much needed.

The following definite and complete section concerning the field of music is quoted from this report:

#### Objectives:

1. To develop the aesthetic nature of the student through the appreciation and understanding of the art of music as essential part of a well-rounded liberal education.
2. To bring about an awareness of the aesthetic principals common to all artistic experience; painting, sculpture, architecture, poetry, drama, dance and music.
3. To acquire a knowledge of the nature of music as an artistic expression.
4. To develop skill in discrimination listening through knowledge of the techniques of music, through participation in performance whenever possible, and through an understanding of the major style species and style periods in music.
5. To develop an appreciation of the place of music in human life.

#### Content:

The title of the course may be An Introduction to Music. The content should or might include:

1. General principals of aesthetics.
2. Study through analysis and listening of music of many types:
  - a. Specific style species; instrumental (orchestral, chamber music, keyboard instruments); vocal (folk and art song, operas, and oratorio); and functional types (religious, military, salon, dance music.
  - b. Specific style periods revealing great historical trends as exemplified by individual composers and national groups.



3. Incident to the foregoing a knowledge of rudiments of music, musical forms, instruments.

4. Acquaintance with musical literature--instrumental and choral.

The effectiveness of this course will naturally be enhanced by the student participation in the musical organizations of the colleges, band, glee clubs and ensembles, which should be developed and supported as an integral part of the college program.<sup>6</sup>

### North Carolina State Certification Requirements in Music

#### Requirements for Classroom Teachers

The State of North Carolina makes certain definite requirements in music for classroom teachers.

Music education, as such, was not taught in the elementary schools of North Carolina when many of the present classroom teachers were students. In this study there is evidence from the check lists that music is still not included in the curriculum of numerous elementary classrooms. It is probable that some relationship exists between the lack of music in the classrooms and the certification requirements in music for classroom teachers.

The specific certification requirements for classroom teachers according to Mrs. Mary Alice R. Terrell, Supervisor of Certification, are as follows:

1916: Certificates were issued either on the basis of college or normal school credit or by examination. Music credit was not specified as being required as part of the college or normal school credit. No music was included in the subjects on which an applicant was examined.

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6. North Carolina Superintendent of Public Instruction. Revised and Final Report on Studies in Teacher Education, 1941-1945, Raleigh, North Carolina: The Superintendent of Public Instruction, November 2, 1945.

1919: Certificates were again issued on the basis of college credits not broken down and on the basis of examinations in which music was not included.

1924: Class A certificates were issued on college graduation with eighteen hours of education credit; class B certificates on ninety hours with twelve hours education; and class C certificates on sixty semester hours credit with nine hours in education. This credit was not broken down.

These regulations held through 1929 at which time new regulations were adopted to be applied as of 1931.

1931: Grammar Grade and Primary A certificates were issued on special subject requirements with a nine hour Arts requirement embracing credit in music of from three to six hours.<sup>7</sup>

Since 1931 no change has been made in these requirements, but changes now (1947), awaiting the approval of the State School Board have been planned. When these changes become effective, requirements for a Primary or a Grammar Grade certificate will include six hours of music education designed to prepare the classroom teacher more adequately for teaching music in her classroom.

#### Requirements for Special Music Teachers

The requirements for the special music teachers according to Mary Alice R. Terrell are as follows:<sup>8</sup>

1919: A minimum of sixty semester hours of college credit, with six semester hours in Music Methods, qualified a teacher for a Music Certificate. Such certificates were valid for music teaching in all grades as well as in high school.

1924: Special subject certificates were again issued. A Music A Certificate required a degree with sixty semester hours music credit and a minimum of six semester hours in Music Education.

1931: Special Music Certificates were then and are still being issued as of 1924.

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7. Letter from Mary Alice R. Terrell, Supervisor of Certification, State Department of Education, Raleigh, North Carolina, July 8, 1946.

8. Loc. cit.

For the most part special music teachers and supervisors have been employed only in the larger towns where a special school tax has been voted by the citizens to pay for such teachers. In some smaller towns the grade teachers have agreed to teach a larger group of children in each home room so that the state allotment of teachers might include a special music teacher. While this plan has enabled many schools to have the services of a music teacher, it is not wholly satisfactory because it necessitates crowded classrooms through the entire school.

#### Courses Offered in North Carolina Colleges to Meet the Certification Requirements

A comparison of music courses offered in ten colleges of the state shows a wide difference in the number of hours required, but less variation in the description of the courses. These courses are designed for students working toward state elementary teachers' certificates required of A. B. candidates interested in securing a certificate to teach in any of the elementary grades. In some of the colleges a different course is offered for primary teachers and for teachers of grades four through eight.

Eastern Carolina Teachers College is the only one of the ten colleges which requires more training for primary than for grammar grade teachers, this requirement being eight and two thirds semester hours for primary teachers and six and two thirds for grammar grade teachers.

Western Carolina Teachers College requires five and one third semester hours for all elementary teachers. Two colleges, Queens College and Lenoir Rhyne College require six hours. Salem College,

Greensboro College, Flora Macdonald College and the Woman's College of the University of North Carolina require three hours; Meredith College requires four hours and Guilford College only two.

Some of the college courses, while meeting the certification requirements in number of hours of music study, have not given the teacher enough musical background and practical musical experience to enable her to carry on a music program in her classroom. This is especially true when music has not been included in her own elementary school experience.

There are some elementary teachers prepared through private lessons who have always taught rote songs and music reading and have integrated music with the other subjects, but these have been in the minority as shown by this investigation.

Check-List for Estimating the Musical Competencies  
of Classroom Teachers

Method

From the suggestions for teachers included in the course of study, a questionnaire<sup>9</sup> was formulated by which five experienced music supervisors estimated the musical competencies of classroom teachers whom they supervised.

Analysis of the Replies of Five Music Supervisors

An analysis of the replies on the check list showed a wide range in the answers to each question. The supervisors often added such comments

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9. A copy of this questionnaire will be found in Appendix B.

as these: "They should know these aims of music since we study them in the first group meeting of each year," and "Many teachers could read music, but will not." This comment was also made, "Since there is a large turnover each year among teachers, the variations in competencies are not constant but will change each year always necessitating monthly meetings with the teachers for preparation in music."

If these low musical competencies as shown by the supervisors' estimates in Table III exists among classroom teachers in the larger towns where a locally supplemented salary supposedly attracts many of the best prepared teachers in the school system, it is probable that the musical competencies among teachers in many smaller towns and rural units of the state are even lower.

For convenience, the achievement standards listed in the check-lists are abridged in Table III. Abbreviations and complete forms of the statements of the achievement standards discussed are as follows:

- |                        |  |
|------------------------|--|
| 1. Know Aims           | Recognize the broader aims and far-reaching influence of music in the life of the child? |
| 2. Grade Attainment    | Know what the children of their own grade should accomplish during the year?             |
| 3. Sing Rote Songs     | Can sing rote songs correctly considering rhythm and intonation?                         |
| 4. Know Methods        | Know adequate methods for teaching the various types of lessons for their own grades?    |
| 5. Teach Listening     | Can teach listening lessons in an inspiring, interesting way?                            |
| 6. Play Accompaniments | Can play accompaniments acceptably for their own grades?                                 |
| 7. Read One-Part Songs | (Fourth grade teachers) Can read simple one-part songs using syllables or numbers?       |



8. Teaching Reading Songs (Fourth grade teachers) Show skill in the presentation of reading songs?
9. Learn New Materials Can learn new materials--rote, reading, listening--for their grade without the help of the supervisor?

TABLE III

PERCENTAGE OF CLASSROOM TEACHERS HAVING ADEQUATE MUSICAL  
COMPETENCY AS ESTIMATED BY FIVE MUSIC SUPERVISORS

Musical Competence	Percentage of Teachers Competent as Indicated by Supervisors				
	1	2	3	4	5
1. Know Aims*	100	90	51	50	50
2. Grade Attainment	100	90	69	100	33
3. Sing Rote Songs	80	80	69	75	75
4. Know Methods	80	90	65	100	50
5. Teach Listening	40	80	65	95	50
6. Play Accompaniments	40	20	25	34	10
7. Read One-Part Songs	95	100	30	100	50
8. Teaching Reading Songs	80	80	26	30	50
9. Learn New Materials	80	90	65	80	50

\*See pages 41-42 for complete forms of the statements of the achievement standards.

Table III shows that a large percentage of classroom teachers need additional preparation in music.

To meet this need the Certification Department should require more hours in music and the teacher training colleges should offer courses designed to give more adequate preparation.



A music supervisor working with the classroom teacher should provide in-service help.

## CHAPTER IV

### SUGGESTED REMEDIES FOR MUSICAL INCOMPETENCIES OF CHILDREN AND TEACHERS

#### Introduction

In America the belief is prevalent that every child should have the opportunity to develop to the full extent of his ability and that each child in each grade should have a place in school music activities and programs. Opportunity should be provided for talented children without exploiting them; and for those few who cannot sing because of some physical handicap other musical activities should be given and encouraged.

In some cases parents who have had musical advantages themselves or see the need for music, will provide private lessons and interesting musical experiences for their children; but the vast majority of public school children will not have adequate or satisfying musical experience unless they receive them in the public schools.

A child's musical opportunities should not be determined by conditions over which he has no control; for example, the size of the town, the part of the state in which he lives, or that some communities pay a supplementary tax for music instruction while others do not. The music program in every classroom should present experiences that will give each child the opportunity to develop a love for music and to enjoy participation in musical activities.

As each teacher in most of the elementary schools of North Carolina is responsible for the instruction in her classroom, it is

imperative that she be adequately prepared in music.

#### Increased Requirements by Colleges Preparing Teachers of Music

Before 1931 music was not required for certification of the elementary classroom teacher, hence, very few were prepared to teach it in their classrooms. Since that date only three semester hours of college credit have been required. This amount does not provide enough musical knowledge or proficiency for the average teacher. It is expected that the new requirement of six semester hours, to become effective June 1950, will provide more nearly adequate preparation in music for the classroom teacher.

Data from this study indicate that children of the reported groups know very little about music reading. Since music books are furnished to school children by the state, there is no reason why all children should not have access to them. With music books available, it is necessary for the teacher to have some skill in reading music in order to teach it. The deficiency in music reading among children should be greatly improved through better preparation of the teacher in music reading.

#### Improved Method of Teaching Music Reading

##### As Suggested by Five Music Supervisors

Inasmuch as reading involves rhythmic efficiency, the writer asked five music supervisors to state briefly how they taught the rhythmic problems of two equal tones to a beat, and the dotted quarter and eighth note. The following is a summary of their answers:

How to teach two equal tones to a beat:

1. Present problem instrumentally, as in rhythm band.
2. Teach rote songs having this problem then identify and discuss it.
3. Read words of new song rhythmically.
4. Put on the board examples, illustrating in as many ways as it is found in music of this grade level, then have class clap, tap and sing it.

How to teach dotted quarter and eighth note:

1. Present problem through rhythm alone, instrumentally if preferred.
2. Put examples on board and have class clap, then sing with neutral syllables.
3. Explain how the dot takes the place of an eighth note and sounds like an eighth note tied to the quarter note.

Because the data also revealed great inadequacy in two-part singing, music supervisors were asked to tell briefly how they taught two-part singing, including preparation for it. The following is the summary of these answers:

How to teach two-part singing:

1. Let class hear two-part singing by another group.
2. Play records of familiar songs and listen to teacher sing second part.
3. Do simple chording exercises in two-parts.
4. Sing rounds and canons.
5. Sing songs with descants.
6. Sing scales in sixths and thirds.

7. Class sing first part while teacher sings second part to any easy tunes, then divide class for each group to sing each part.

8. Some teachers prefer teaching the two-parts separately, while others definitely prefer both parts sung together the first time.

9. There is very decided agreement that specific and thorough ear training should precede any two-part singing, and that good tone quality is important in order to obtain a true blend of voices in each part.

Additional Requirements in Music for Primary  
and Physical Education Teachers

Every primary teacher should be able both to sing and to play the piano. Many times each day the teacher who can play will find occasion to use the piano; for example, during periods of worship; for quiet listening to establish a desired mood; the music period itself with song accompaniments; the rest period; for recreational music including marching, dancing, and interpretative activities.

Music, appropriately used by an ingenious teacher prepared to play and sing, offers such a variety of opportunities in self expression to the primary child that the far-sighted educator and administrator cannot afford to have his teachers miss this opportunity. If a teacher is unprepared in music, then she should certainly not choose the primary field of education in which to work.

The elementary physical education teacher should also be able to play piano acceptably. Many fine lessons in this field are built around well-played music with distinct rhythmic beat to establish and develop

and develop among boys and girls of elementary school age such desirable traits as poise and rhythm as well as many others.

### In-Service Training

In addition to college preparation, teachers in-service should have the opportunity to continue their musical growth through extension classes, local workshops in music, and attendance at summer school. With the full teaching assignment that all public school teachers have, it is almost impossible to study and read enough to keep well-informed professionally unless some scheduled time is arranged.

### Employment of Music Supervisors

Of the eighty one teachers answering the questionnaires checked in this study, only eight teachers said they could neither sing nor play, thirteen could sing but not play, and the other sixty could both sing and play. It is true that teachers checking this questionnaire were not the teachers who had taught the music of the fourth grade on which the report was made, but it is also true that the eight teachers who neither sing nor play were from schools included in the lowest one third of the entire group in number of affirmative answers; and conversely, with the exception of three who could sing but not play, the one third of the entire group of questionnaires with the highest number of affirmative answers came from schools whose teachers could sing and play.

In the group of questionnaires with affirmative answers being about half "yes" and half "no," there were only six teachers who could not play while all of them could sing. It seems probable that those



teachers know more music than they are teaching.

If some teachers are failing to teach as much music as they are capable of teaching, it is the duty (if there is no music supervisor) of the instructional supervisor or the supervising principal to insist upon effective teaching of music as well as of other subjects. One way to promote more efficient music teaching is to schedule a regular period for music each day and encourage the teacher to use it for that purpose.

The highest number of affirmative answers revealed by the questionnaires used in this study came from elementary schools having music supervisors or special music teachers. It is therefore suggested that more special teachers and music supervisors are needed to give the inspiration, encouragement, and help that will enable classroom teachers to do the best of which they are capable.

Lack of sufficient funds often prevents the employment of special music teachers in small schools. This situation can be remedied by the employment of a music supervisor who would work in several schools giving help to teachers through demonstration classes, group meeting, individual conferences and actual teaching of classes during her visits to the classroom.

In the larger towns where music supervisors are employed, regular monthly meetings of classroom teachers are conducted by the supervisor to plan and study the music program. These study periods supplement the inadequate training of the classroom teacher and are necessary, the supervisors say, as there is a large turnover each year among teachers.

Provision of Adequate Equipment for Improved  
Music Programs in the Schools

Adequate equipment to carry on a music program should be provided for each school. This equipment should include a record player for each room, which in normal times can be purchased for a reasonable price.

The check-sheets reveal that the questions having the fewest affirmative answers were those concerned with recorded music. Often the comment was added that no record player or records were available in the school.

A special incentive for the use of this equipment in the schools is the annual appearance of the North Carolina Symphony Orchestra in many cities and towns of the state. Adequate preparation for these concerts cannot be made without the use of recorded music.

In the primary grades in addition to the usual times when the children are actively listening to records to learn some particular music, there are many times during the recreation and rest periods when recorded music will help to create the desired mood or experience for the child.

Every elementary school cafeteria should have a record player and appropriate records that children will look forward to hearing with pleasure during the lunch period. Selecting and playing records may rotate among the classes thus an opportunity for pupils to select their preferences may be offered.

An adequate supply of records for all such different occasions and musical activities should be available in each building.

The gymnasium in each elementary building should have a record player and a piano with appropriate records and music required for the needs of the different age groups that use the building. The well-prepared physical education teacher will find many occasions to use the piano and recorded music as a functional part of the physical education period.

The hundreds of folk dances from many countries offer an inexhaustible source of material for this type of work. The vast supply of beautiful recordings of descriptive music that could be used for interpretative dancing by young children as well as older boys and girls, the variety of marches, waltzes, minuets, etc. all offer unlimited opportunities for use.

Two pianos should be the minimum number for every elementary school building; where a two-story building is used, a piano should be available for each floor of the building--one for the auditorium and the other one of the small type which can be mounted on rollers to move into the classrooms when needed there. The pitch of the pianos, and especially the ones that are moved often, should be tested often by a capable tuner, as it is especially important to keep instruments used with small children's voices tuned perfectly.

Each classroom should be equipped with a radio. This is especially desirable in the upper grades. These too, in normal times can be purchased inexpensively. Listening periods at school under the teachers' supervision and with previous preparation will encourage children to form the habit of listening at all times to worthwhile programs on the radio, including recorded music and concerts.

Within the next few years it is expected that extensive experimenting will be done by the various broadcasting companies in the use of radio in education especially in the elementary field. Some of this will be good and useful, some otherwise, but the elementary school buildings must be equipped properly before the children can have the advantage of the fine programs that will be produced for them. These programs will be built around the social studies as well as music.

If the adult population is to be keenly appreciative of fine orchestral music, preparation for it must begin with young children of elementary school age. In their earliest years children will be interested in using rhythm band instruments of which each school should have an adequate number for any classroom. These instruments may include such a variety as bells, cymbals, drums, jingle sticks, castanets, wood-blocks, rhythm sticks, and tambourines. The use of these instruments need not be confined to the primary department or any particular age group but may be used in any grade where they can help the child to express himself through their use.

Such piano music as the following, found in the "Kindergarten and First Grade Book" of the Music Hour Series might be used with rhythm band:

Schubert - March Heroique

Schubert - March Militaire

Mozart - Turkish March, Sonata in A Major

Grieg - Cradle Song

Gluck - Gavotte from Ballet "Don Juan"

Verdi - Soldiers' Chorus from "Il Trovatore"

Handel - Minuetto

Haydn - Minuet from "Symphony in B Flat, No. 12"

Gabriel-Marie - La Cinquantaine

Schumann - Northern Song

Chopin - Valse

Bizet - Castanet Song from "Carmen"

Pestalotta - Giribiribin

Strauss - Roses from the South

Ghys - Amaryllis

Verdi - March from "Aida"<sup>1</sup>

As early as fourth grade some of the various types of song flutes or tonettes can be used effectively in preparation for later instrumental work and in teaching music reading. The small stringed instruments such as violins and violas are usually purchased by the individual child--extra ones being owned by the schools for use by children not financially able to buy their own--and the larger instruments such as cellos and double basses are usually owned by the school. Instruction on these stringed instruments should begin as early as fourth grade if the child is interested because they are more difficult to play than the wind instruments which are often played with fair success by upper grade children with only a few months instruction and practice.

The elementary school instrumental groups should not be used merely as feeders for the high school organizations--though that is one purpose for their existence--but these groups should feel a definite responsibility to represent their own elementary school on many occasions.

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1. Osbourne McConathy and others, The Music Hour in the Kindergarten and First Grade. New York: Silver Burdett, 1929. 230 pp.

A great deal has been accomplished in recent years in making simple but tuneful arrangements of familiar songs, folk tunes, etc. that make interesting music for the student as well as attractive program material for these inexperienced instrumentalists.

Some provision should be made for those children in each class who sing better than the average. In addition to the regular classroom music periods, they should have the opportunity to belong to a glee club or an acapella choir which would learn music more difficult than is possible with the regular class. Those children with superior voices should be encouraged to take private lessons and to sing solo parts when appropriate.

In addition to the state-adopted text books, which should include manuals available for all teachers, the school should provide supplementary books of rote songs to be used by all elementary teachers.

It is acknowledged by teachers that language reading is more effectively taught when the child is provided with a variety of books to read. Music teachers agree that this same principal is true of music reading and advise the use of supplementary books for teaching music reading.



## CHAPTER V

### SUMMARY, CONCLUSIONS, RECOMMENDATIONS

#### Summary

The survey conducted as a part of this study reveals the following conditions:

1. The status of music education in the fifth grade of the Piedmont section of North Carolina is far below the standard set forth for this grade in the State Course of Study in Music.
2. The highest competencies are found in urban centers and in schools having special music teachers and supervisors.
3. The lowest competencies are found in rural schools and in schools where no special music teachers or supervisors are employed.
4. The highest competencies found in the check-list are on achievement standards that pertain to rounds and rote songs, while the lowest competencies are on those standards which pertain to recorded music and music reading.
5. Many classroom teachers have had little or no preparation for teaching music reading.
6. Many schools lack adequate equipment for teaching music.

#### Conclusions

The conditions revealed in this survey are due largely to the following:

1. Inadequacies in the musical competencies of fifth grade children may be due to the inadequate preparation of the classroom teacher in music as disclosed in the supervisors' estimates and in certification requirements for elementary teachers.

2. Lack of music supervisors and special music teachers employed in the schools to assist the classroom teachers teach music.

3. Lack of proper equipment for music teaching in many schools, contributes to musical incompetency.

4. Some school administrators fail to demand in their schools the best music teaching of which the teachers are capable.

#### Recommendations

The following recommendations are justified by this study:

1. More special teachers of music and more elementary music supervisors should be employed to give the inspiration, encouragement and help that will enable teachers to teach music as effectively as is possible.

2. The elementary classroom teacher should have more adequate preparation for teaching music in the classroom.

a. Colleges should offer and require at least six semester hours of music education which is the standard set to become effective in 1950.

b. In-service training should promote continued growth in music.

c. All primary and physical education teachers should be required to play the piano acceptably.

3. The school administrator, aware of inadequacies in the music program, should help in the following ways:

- a. Encourage the classroom teachers to schedule and use a regular period for music each day.
- b. Provide for and encourage teachers to attend local workshops in music, extension classes, etc.
- c. When a teacher is totally incapable, plan for an exchange of classes which will permit a capable teacher to take charge of the music class.
- d. When there is no music supervisor, the supervising principal should require in music as is required in other subjects the most effective teaching of which the teachers are capable.

4. Adequate equipment and varied musical experiences should be provided by each school. This would include:

- a. At least two pianos for each building--one for the auditorium and one mounted on rollers to be moved into the classrooms.
- b. A radio in each room. This is especially necessary in the upper grades.
- c. A record player in each room, including one in the cafeteria and the gymnasium.
- d. An adequate supply of records for all activities in which records should be used.
- e. One or more sets of rhythm band instruments.
- f. Orchestral instruments available for those students financially

unable to buy their own.

- g. In addition to the music text books, a supply of music manuals for teachers, rote song books for all grades, and supplementary books for music reading.
- h. Glee clubs and a capella choirs should be organized for the participation of those children with superior singing voices.

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APPENDIXES

# APPENDIX A

## ESTIMATES OF MUSICAL COMPETENCE OF BEGINNING FIFTH GRADE CHILDREN

### I. Personal Information:

Name \_\_\_\_\_ Address \_\_\_\_\_

Year: \_\_\_\_\_ School: \_\_\_\_\_ County or City: \_\_\_\_\_ Grade: \_\_\_\_\_

1945-46 \_\_\_\_\_

1944-45 \_\_\_\_\_

1943-44 \_\_\_\_\_

On piano or violin,  
do you play:

Do you read and sing:

Yes	No		Yes	No	
( )	( )	"America	( )	( )	"America"
( )	( )	"Dixie"	( )	( )	"The First Noel"
( )	( )	Schubert's "Serenade"	( )	( )	"Foreign Children"
( )	( )	Chopin's "Waltzes"			p. 140, Book IV, Music Hour Series
			( )	( )	Choruses from Handel's "Messiah"

II. Directions: For a study we are making, we are interested in the estimates of experienced teachers of the musical competence of incoming fifth grade children, as a group, when they enter your class in the fall. If you do not teach your own music, will you ask the person who does teach it to check this list for you. Please check (✓) the correct answer and return in the enclosed envelope just as soon as possible. Thank you for your cooperation.

### III. Check-list:

Yes	No	
( )	( )	1. Can they sing rote songs such as Brahms' "Lullaby" p. 39, Book III, Music Hour Series?
( )	( )	2. Can they find "do" from the right-hand sharp or flat?
( )	( )	3. Can they read one-part songs such as "A Month of

Showers," p. 90, Book III?

- ( ) ( ) 4. Can they do two-part "chording" the teacher singing for them two consecutive tones as "do-mi," "re-fa"?
- ( ) ( ) 5. Can they read easy two-part songs as the "Crusaders Hymn," p. 36, Book IV, Music Hour?
- ( ) ( ) 6. Can they read songs with these rhythmic problems:  
 a. Two equal tones to a beat? (♩♩)  
 b. Dotted quarter and eighth note? (♩♩)
- ( ) ( ) 7. Can they sing rounds as "Row Your Boat?"
- ( ) ( ) 8. In recorded music, do they show any preference for "good music" as "The Nutcracker Suite?"
- ( ) ( ) 9. Do they know at least one instrument by sight and sound in each family of the symphony orchestra as, string - violin; wood-wind - flute; brass - trumpet; percussion - bass drum?
- ( ) ( ) 10. Can they distinguish the tone color of each of the four families of the orchestra?
- ( ) ( ) 11. Can they follow a theme through an orchestral composition?
- ( ) ( ) 12. Do they know something about at least three composers through singing and hearing their music as Mozart, MacDowell, Mendelssohn, etc?
- ( ) ( ) 13. Can they recognize a waltz, minuet, march, and gavotte?
- ( ) ( ) 14. Can they recognize recurring and contrasting themes and phrases in music they sing and hear?
- ( ) ( ) 15. Can they recognize relationships in mood or subject between music and pictures, or music and poems?

## APPENDIX B

### MUSICAL COMPETENCE OF CLASSROOM TEACHERS

Name \_\_\_\_\_ Address \_\_\_\_\_

Position \_\_\_\_\_

For a study we are making, we are interested in your judgment of the musical competence of musically unselected classroom teachers in grades one through four. Your cooperation in answering the following questions is sincerely appreciated.

- A. How many classroom teachers in grades one through four did you supervise last year, 1945-46?
- B. Of the number that you supervise in grades one through four, how many of them:
1. Recognize the broader aims and far-reaching influence of music in the life of the child and teach music from that viewpoint?
  2. Know what the children of their own grade should accomplish during the year?
  3. Can sing rote songs correctly considering rhythm and intonation?
  4. Know adequate methods for teaching the various types of lessons for their own grades?
  5. Can teach listening lessons in an inspiring, interesting way?
  6. Can play accompaniments acceptably for their own grades?
  7. (Fourth grade teachers) Can read simple one-part songs using syllables or numbers?
  8. (Fourth grade teachers) Show skill in the presentation of reading songs?
  9. Can learn new materials--rote, reading, listening--for their grade without the help of the supervisor?